

PINCH POINT

VOL.9



ebop[★]

With a sound that is as fresh as it is familiar, Ethan Bradwood — better known as Ebop — has quickly carved a name for himself within Adelaide's music scene. While being a part of some local bands including *Gallery One*, his solo identity as Ebop came to life just over a year ago.

Ebop's musical identity took shape through relentless self-teaching and experimentation. "I just kinda taught myself. I started on bass, and then I taught myself guitar, and then I started making more music, and learnt drums, keys, a bunch of other things".

This self-driven approach has come to define his sound, producing what he describes as "alternative bedroom pop".

"Most of the Ebop songs were written in the past 2 years, and were built from short or developed guitar/song ideas. From there, I would record each song layer by layer and develop it through listening back to demos. I tend to focus on the vocal melody and guitar parts the most, but spend a lot of time"

For Ebop, the creative process behind each song remains both grounding and rewarding. "It feels so satisfying once you have a strong song idea to just develop the track, layer by layer, and see what you like about it and if it works. It's also really great for my mental health, and just to be so focused on something."

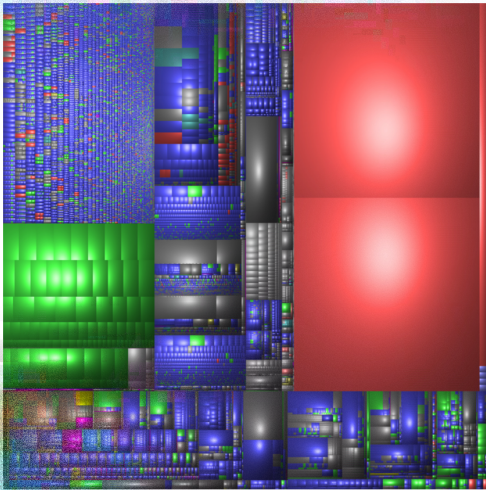
And in performance, this satisfaction reaches its peak. "Personally, I think the live performance with the drums (Charlie Wood), bass (Frank Tooth), and guitar (Isaac Byrnes) shines equally as much as the recordings, and creates a different, energetic and tinny energy."





It's this authenticity that makes Ebop's performances so engaging. "I feel like I'm myself when I perform, a lot of my experiences come easier when I just be myself."

His sound and stage presence is a product of his many influences, from *King Krule* to *Gary Wilson* and *Her's*.



"Before most gigs, I'll watch King Krule *Live on The Moon*. The energy and the control in his live sets emphasise that it's about the whole team bringing energy, and that's what I like about the Ebop band."

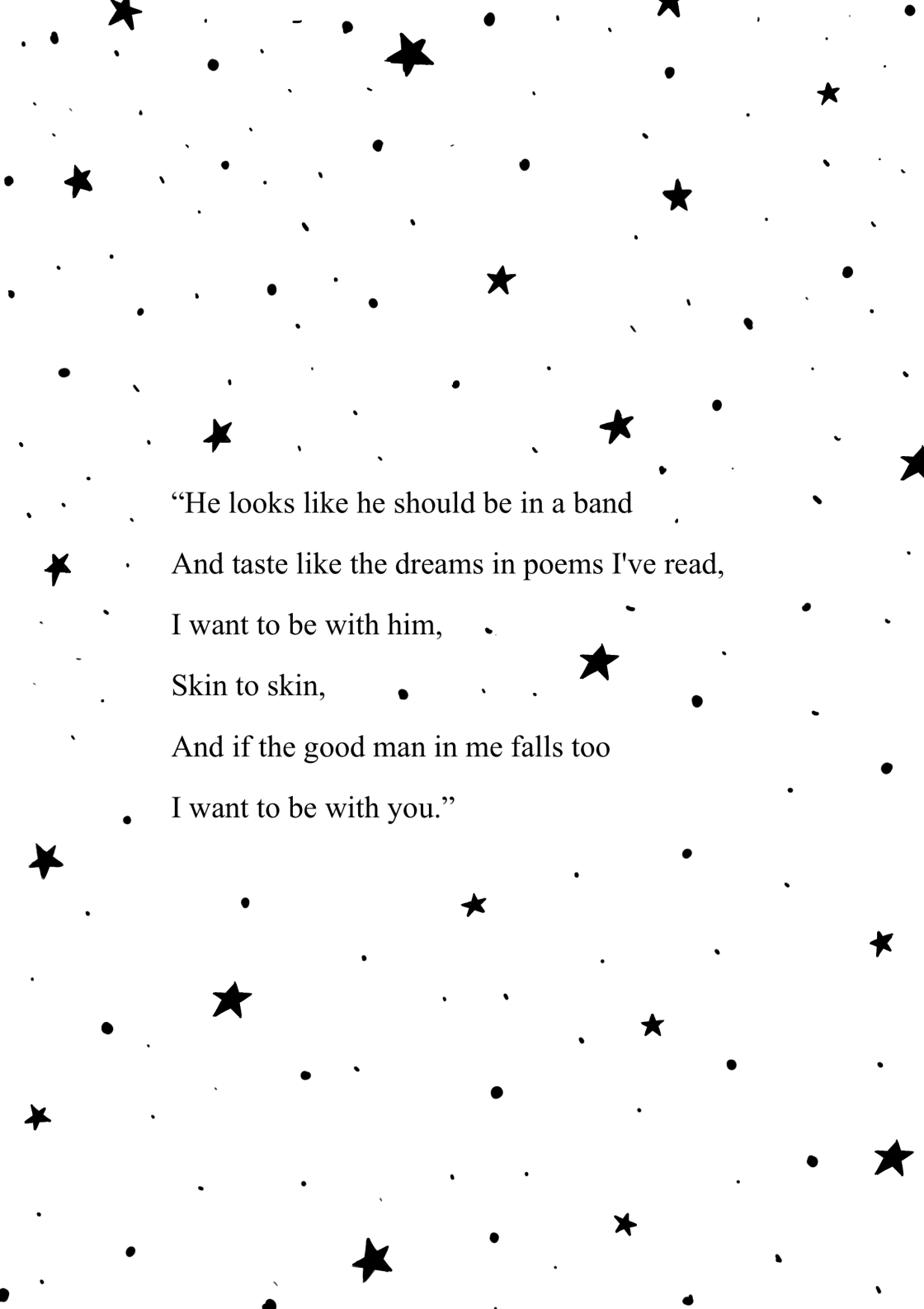
His latest release, *Pigeon*, is one of Ebop's most loved tracks.

"I actually wrote the *Pigeon* guitar chords in year 12, so five years ago. The vocals were written years later and tell a cartoonish story of a pigeon living a modern 9-5 life."

Balancing his musical pursuits with a part-time job, Ebop continues to find joy in both the routine and freedom that music offers.

"I don't think you need to move to be successful. Adelaide has so many opportunities, and for the future, I think it'd be fun to see where music will take me."





“He looks like he should be in a band
And taste like the dreams in poems I've read,
I want to be with him,
Skin to skin,
And if the good man in me falls too
I want to be with you.”

Curtis William

For Curtis William, poetry isn't just an art form, but a new language through which he can express parts of himself even he hasn't yet discovered.

"I remember opening the box with the first proof copy and holding the book like it was a child. I just thought, wow, I've put a little piece of my soul out there and the rest of the world gets the chance to see it now."

That first proof copy was for his debut work, *All My Bad Habits* — a poetry book that came after years of pause and rediscovery. "I'd always wanted to be a writer. I remember getting a laptop when I was 11 or 12 years old and just being obsessed with the idea of sitting down and writing articles or ideas down. But life takes its turn, and I went through a few different careers before going into teaching now."

Returning to writing during his master's degree, William found his spark again. "I rediscovered the love for writing. And then I went through some major life changes that prompted a lot of deeper thought. I moved cities. I lost 70 kilos over two years and my entire appearance changed. I came in and out of a relationship. It was like a world of firsts again, and it made me sit and reflect on myself a lot more."

The collection became, in what he describes as "a beautiful, roaring, chaotic body of work." That combination of both catharsis and control set the tone for William's decision to self-publish. "I was offered a traditional publishing deal, but their creative briefing didn't align with what I wanted. There were edits and aesthetic choices I didn't care for, and I just thought, no — these are my words. I believe in them."

For William, this independence wasn't just a business choice, but an artistic one. "I think of artists like Taylor Swift, Sabrina Carpenter, and Billie Eilish, who are taking a lot of creative autonomy about how their work is actually done. And they're less a part of the industry machine, and the creative autonomy that they hold in their work is resonating really strong with audiences".



That self-belief paid off, with his book having sold over 10,000 copies worldwide.

At the heart of William's poetry is emotion. "One side of me loves humanist poetry, where you just throw away all of the fancy language, the phonics and the rules, and just write beautiful things that make people feel. That's why I'm very inspired by Beau Taplin. He showed me that simple words can move people. But the more critical side of me — the trained English teacher — would say Sylvia Plath, because she knows how to use language in a way that makes people read between the lines and pull apart every sentence."

Being a full-time English teacher, Wolrige also witnesses firsthand how our next generation is engaging with literature. "I think we walked away from thinking about why we're actually literature and the value that it holds. We're checking boxes; we're doing the things because we're told to, instead of questioning what we can get out of it — whether that be to escape, be heard, seen or felt.

Now, he's channelling this same authenticity through his second book, *Writing on the Wall*. "It's all about seeing the signs — the things that there there the whole time. We're doing that same photo-based visual design like my first book, but this time the series of photos will tell their own story alongside my writing".

Curtis William has dreams for stardom — to be "the pop star of poetry". "I want poetry to be a product of how we feel, like a short lyric that reminds you of someone. Poetry should make you feel things, and I think there's definitely a place in the market for that."

While writing once came from pain, its blossomed into something more profound.

"I'm in a very beautiful relationship now, so it's interesting to see how I write from a happy place. People say some authors work is best when they're the most miserable, but I'm excited to break the conventions of the tortured poet that we buy into so much."



CRINGETRENDER

“When I talk about my music and about singing specifically, I talk about it as if it’s my first language.”

Living on Kaurna Yarta, Bedlam Rigney, or CringeTrender, uses art to navigate its identities as an Indigenous queer trans musician, artist and storyteller. This form of expression has been engrained into its identity since childhood.

“My dad’s a guitarist and my mum was a singer. So my musical influences when I was growing up were the top 40s from mum, and then old school metal from my dad. Like, the first four Metallica albums were what I was raised on.”

This connection to music made performance feel like a second home for CringeTrender. “I can count on one hand how many times I’ve been truly nervous on stage. I think I’m just a bit of an attention whore! And I get to scratch that itch by performing.”

Its art, however, also speaks from pain and recovery. “A lot of my art is based around my mental illness and my lived experience as a mentally ill person. But I know that as I heal, there won’t be a whole lot to say anymore. But I’ve literally got three albums planned already! The first one I’ve already released, *Take Your Meds*, which is about being in a frozen mental illness. And then the second one is *Drink Some Water*, which is about feeling better. And then *Get To Sleep*, which says like, ‘fuck, healing isn’t linear. Sometimes I still feel like shit’.”

Still connecting to its family roots, CringeTrender founds its work on collaboration.

“My sister’s a visual artist, so she did all the art for my first album. My dad played a bit of guitar, my sister did some vocals and some sax. So my work is really about collaboration and community.”



Photo Credit: Carney Sims

Still, the spaces available for that work are limited. “As a disabled artist, I’d love to see more physical accessibility, not just for punters, but for musicians and performers. Disability is not a monolith; every person has different needs. So what I need out of a space might not be someone else needs, and more venues need to recognise that.”

As both artist and advocate, CringeTrender continues to echo one profound message:



“I want to see more trans people and more disabled people coming out to gigs. I want to make public spaces accessible for trans and disabled people in the best ways we can, while also recognising that we're not a monolith and that different people have different accessibility needs. And I want to encourage more people to be willing to have a conversation with people that they don't necessarily know, and getting out of their cliques.”

For CringeTrender, every act of creation carries that belief forward. “I’m working with TransJustice Adelaide, and the big thing that we’re focusing on is for other trans people to be really out and loud and proud, and we want to see more people stand with us.”



Its 10:38 and im already running late
To something that means the world to me
To get to stand with all you mob
To stand with community
It's 10:39 and im running out of time
To say what I wanna say
Cus I don't wanna be too divisive
But how can I say it a different way?

Fuck nationalists, fuck fascists,
Fuck the colonialist enterprise
Fuck their governments and bodies and
systems
Fuck their vitriol and lies

Cus they stand there loud and proud
And we stand here just the same
But that's about the only similarity
Cus we're playing a different game

Their game is of capitalism
Of a snake eating its own tail
They wanna say it's just about immigration
But even that's destined to fail
Cus it's not just about immigrants, is it?

It's also every other minority
Scratch a "nationalist", find a nazi
That much is clear to see

And the game we play is not a game

It's a simple way to be

It's about having a strong miwi

And being immersed in community

And community can look like anything

As long as there is care

A Trust in your radical siblings

And a plate of food to share

No one deserves to be homeless or hungry

Or to be targeted for their skin

Or their gender or sexuality

Or who they call their kin

And it is a learned behaviour
This thing we call bigotry
No baby is born with hate in their heart
And it's our responsibility

Cus some of us are community warriors
Some of us educators
Some of us just give a big wide smile
How ya goins and see ya laters

It costs nothing to be kind
And with cozzie lives, our budget is nil
And I already hate as much as I want to
Kill as much as I want to kill
Which, to be very clear, is not at all

I love so fucking hard
And when I get my own bloody place
I'll open my backyard

To all you mob who've come here today
And those who will come tomorrow
Cus when we open up our hearts and
borders

I believe at least some will follow

It's 10:52 and I don't know what to do
But my bus is almost here

And talking with you mob today

It's made it very clear

That community is the answer

When the question is as tough

As what are we fighting for

And why must we live so rough

Let your miwi be strong, your authentic self

Tread with care and you will see

That loving openly and radically

Is a pretty good way to be

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